

SM3737: EXPANDED PHOTOGRAPHY

Effective Term

Semester A 2026/27

Part I Course Overview

Course Title

Expanded Photography

Subject Code

SM - School of Creative Media

Course Number

3737

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

3

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

SM1013 Introduction to Photography or GE1129 Creative Photography

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

Abstract

This course aims to give you the creative perspective of the photographic medium through its experimental tradition and its creative edges in photographic history. Through the development of the photographic medium and the relevance of

scientific imaging, we explore different techniques beyond the classic two-dimensional image and evaluate photographic implication in the creative process. While we enrich our vocabulary in the creation by employing advanced techniques and new media, we widen the understanding for content and context and confront photography as a creative means full of possibilities. This course provides a new insight for you to understand how photography renovates itself throughout decades and by closely examining the evolution into the digital era, we bring back its original aesthetics and develop our own photographic works with new creative significance. In the lectures, we cover new aesthetics of photography learnt from re-examining the following developments:

- 1) How photographers are fascinated by the relation of photography with speed, motion and time vs space conceptualisation;
- 2) How new interactivity affects the pure form of photographic presentation.
- 3) How old and traditional technique can be re-cycled to give new possibility of futuristic manifesto of photography
- 4) How photography merges with other creative medium e.g. text, video and other forms to create new form and structure.
- 5) How photography interacts with the performative and fine arts in the hand of media artists.

The lectures will open up the creative agenda and to generate discussions. You will be given creative exercises to respond to each of the introduced topics. We will also examine the conceptual process of the photographic pioneers in all these related movements. In understanding how these creative photographic strategies have been developed and practiced in art history, you will reflect on your own understanding through independent creative exercises in a workshop environment through traditional and digital means.

Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if DEC-A1 DEC-A2 DEC-A3 app.)			
1	Create images and series employing new digital photographic practice			x	
2	Use digital camera and photo technique in creating original images			x	
3	Define the image making technique of avant garde artists and apply it on individual works with creative output to develop your own interest and style			x	x
4	Examine and explore the visual vocabulary from traditional to digital photography and its most recent developments		x	x	
5	Assign or link up self-initiated tasks on top of an assignment / coursework for further exploration of the subject		x	x	
6	Conduct extra research on the subject in relation to one's own experience as a self-reflective process		x	x	x

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

Learning and Teaching Activities (LTAs)

LTAs		Brief Description	CILO No.	Hours/week (if applicable)
1	Lecture	Introduction to different techniques and concepts, historic and contemporary applications	1, 5, 6	1 hr/wk
2	Student presentation	Research and presentation of contemporary photographic masters and trends	2, 3, 6	1/2 hr/wk
3	Workshop	Photographic projects on themes e.g. speed, motion, narrative, multi-exposure, photogrammetry, 360° imaging, full-spectrum photography, thermography	3, 4, 5, 6	1 hr/wk
4	Discussion, review and critique	Group discussion and feedback for development and improvement of individual creative projects	2, 4, 5, 6	1/2 hr/wk

Assessment Tasks / Activities (ATs)

ATs		CILO No.	Weighting (%)	Remarks ("- for nil entry)	Allow Use of GenAI?
1	Assignment 1: Camera settings –photographing and presenting speed, motion and narratives	1, 2, 5	10	-	Yes
2	Assignment 2: The immersive image – panoramic, 360° and stereoscopic images	1, 2, 5	10	-	Yes
3	Assignment 3: Capturing 3-dimensional objects and presenting them in space	1, 2, 5	10	-	Yes
4	Assignment 4: Visualising the invisible with scientific imaging techniques	1, 2, 3, 5	10	-	Yes

5	Assignment 5: Virtual photography, Image and code	1, 2, 5, 6	10	-	Yes
6	Independent Project, research, concept, execution, documentation and presentation	1, 5, 6	40	-	Yes
7	Participation and presentation of a research topic	3, 4	10	-	Yes

Continuous Assessment (%)

100

Examination (%)

0

Minimum Continuous Assessment Passing Requirement (%)

0

Minimum Examination Passing Requirement (%)

0

Assessment Rubrics (AR)**Assessment Task**

1. Photographer' s Critique & Presentation

Criterion

This assessment will grade on content and fluency of presentation. Students should show their co-operation to conduct a well-organized presentation with their own argument and evidence from readings and notes. The threshold of 'discovery' lied in a student' s self initiatives to conduct additional research and to personalize theories for her/his personal daily experience.

Excellent (A+, A, A-)

- Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject matter
- Rigorous organization, coherent structure, and systematic exposition with a strong sense of narrative
- Superior presentation skills: distinct pronunciation, fluent expression and appropriate diction, exact time-management
- Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize

Good (B+, B, B-)

- Adequate content with firm grasp of the material that informs the audience on a subject matter
- Reasonable organization, balanced structure and composition
- Good verbal communication: comprehensible pronunciation, fluent expression and diction, fair time-management

Fair (C+, C, C-)

- Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject matter
- Fair organization, weak structure and composition
- Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management

Marginal (D)

- Weak content, loose grasp of the general ideas with some knowledge of the subject matter
- Poor organization, structure and composition
- Poor presentation skills: marginal pronunciation, expression and diction, poor time-management

Failure (F)

- Inadequate content, fail to identify the general ideas with knowledge of the subject matter
 - No organization, structure or/and composition
 - Poor presentation skills: marginal pronunciation, expression and diction, minimal time-management
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Assessment Task

2. Photo Project

Criterion

Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned authorship.

Excellent (A+, A, A-)

- Work has strong affective quality and the articulation of personal styles and signature
- Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium
- Work raises questions and instill insights about the process of conception, creative strategization and production
- Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an inter-disciplinary project
- Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment

Excellent documentation and consideration for presentation

Good (B+, B, B-)

- Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium
- Ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions

Fair (C+, C, C-)

- Basic appreciation and/or application of the aesthetic and expressive qualities of the medium
- Limited ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Marginal (D)

- Marginal appreciation of the aesthetic and expressive qualities of the medium
- Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Failure (F)

- No appreciation of the aesthetics and expressive qualities of the medium
 - Fail to create project/ work that demonstrate the processes of thinking and creative exploration
 - Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available
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Additional Information for AR

All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information

Keyword Syllabus

- PHOTOGRAPHY and MOTION
- PHOTOGRAPHY and SPACE
- PHOTOGRAPHY and NARRATIVE
- PHOTOGRAPHY and INSTALLATION
- Performance to Camera
- PHOTOGRAPHY and DIGITAL INTERACTIVITY
- PHASMAGRAPHY - Beyond the visual spectrum
- SYNTOGRAPHY - Synthetically created images

Reading List

Compulsory Readings

Title	
1	Futurism and Photography, Giovanni Lista, TR 653 . L57 2001
2	Sam Taylor Wood, NX 547.6 T39 A4 2002
3	Picturing Time – Etienne Jules Marey, Marta Braun, TR 840 B73 1992
4	Photography after Photography Memory and Representation in Digital Era, TR 646. G4 P46 1996
5	Future Cinema the cinematic imagery after Film, Edited by Jeffery Shaw and Peter Weibel TR 860 F88 2003
6	The Art of Enhanced Photography, beyond the photographic image, James Luciana, Judith Watts, TR.685. L83.1999
7	Stan Douglas Phaidon N6549 D68 1998
8	Douglas Gordon MIT press N6797 G 66 A4 2001
9	Photography as Fine Art, TR 650 P49 1983
10	Laszlo Moholy Nagy In Focus The J.Paul Getty Museum
11	Impressionist Camera Pictorial Photography in Europe 1888-1918, editor: Brent Benjamin St Louis Art Museum MERRILL PUBLISHING
12	Photography Reborn - Image Making in the Digital Era author: Jonathan Lipkin, abram studio
13	The Abrams Encyclopedia of Photography, edited by Brigitte Govignon, Harry N Abrams Publishers

Additional Readings

Title	
1	Nil